

716

*Anna Maria Bennett*



Song in Tiggars  
 Prince Edwards fancy  
 Hannoverian Hally  
 Alley Coaker  
 Irish dill  
 Go to the Devil and shake yourself  
 Mr. Atwells fancy  
 German Minuet  
 Rondo Dance Leopold  
 Moll in the wood  
 Countess of Yarmouths fancy  
 Village Maid  
 Ambwell my beating heart  
 Chanson Leopold  
 The Irish Washerwoman  
 Lord Ronald  
 Venetian Ballad  
 H. Bondacarni  
 Come buy my cherries  
 Right about the fire  
 Mrs. Henry yes  
 St. Pierre  
 Sir David Gaulty Blair  
 Russian Air  
 Walzer  
 Lord we trust alone in thee  
 Air in Harlequin Amulet  
 Far far at sea  
 An Hindostan girls Song  
 Over the Mountains over the Moor  
 The 40 Deputes, going over the draw bridge  
 Alongs and fur imagine  
 A poor soul out sighing  
 Turn thee lady

Never from thee will I part  
 Jaffer Gray  
 My treasured Hope  
 Song in feudal times  
 Walzer  
 Walzer  
 Walzer  
 Allemande  
 Allemande  
 Walzer  
 Allemande  
 Lady Elizabeth Perens fancy  
 Mrs. Carruthers's fancy  
 Lord Nelsons Walzer  
 My Grand Father's Walzer  
 Lady Shaftesbury's delight  
 Dance in the the Blough  
 The death of King Robin Gray  
 The Maid of the Rock  
 Laura d'Alengas  
 New bigg Dill  
 Off she goes  
 La Dalgarnough  
 Wotels of Supers  
 The father of the general in Lawrette  
 Miss Hunters Walzer  
 When first I slept I my leading strings  
 Air Ample  
 Chanson Francois  
 Les de Russie  
 Money in both Pockets  
 Quick March a la Militaire  
 Ring of Swedens March  
 Mr. Spencers March  
 Air  
 Lamin to Ella

2  
Rounds by Miss Hunter  
Duke of Clarence's farney  
Commotion  
Lord Macdonald's Reel  
Gude Neighbour I've good news  
Cumberland Reel  
Dance in the Pirates  
Lady Maria Parker  
I can ye saw cushions  
I'll see thee give the back my heart  
Je suis dindon  
Jogin Lafie  
Shinboys Allemandes  
Reverie Wanderers  
Le tout ensemble  
The Newcastle quick March or Mrs Mary Douglas  
Murphy Delany



Voice

Piano Solo

Introduction Prestissimo

Recit. Adagio

yes! yes! be merciful! thou simplest dove! un-aided unsheltered

and yet in heaven

pro f

I thy fury brave; I'll bear my bosom to thy sword

*tempo largo fin**ad lib*

fire let it but guide me to A - longer grave o'er his pale

Corse then whiles thy light' - things glaze I'll

*con affetto*

hips his stay cold lips

*tempo adagio*

*And*

*Christine*

he-*rich* there: air but thou wilt wake a-gain my

*Andantino*

boy. a--gain should rise to life and joy thy

*espreiro e pia* *Dolce* to

sa---ther never thy laughing eyes will meet the

The musical score is written on ten staves, organized into five systems of two staves each. The notation is in a 19th-century style, featuring treble and bass clefs, a key signature of one flat (B-flat), and various time signatures including 2/4, 3/4, and 4/4. The lyrics are written in a cursive hand below the notes. The piece is titled 'Christine' and includes tempo markings 'Andantino' and 'Dolce'. The lyrics are: 'he-rich there: air but thou wilt wake a-gain my boy. a--gain should rise to life and joy thy sa---ther never thy laughing eyes will meet the'. The score ends with a double bar line and a repeat sign.

light in- con- cious that e- ter- nal night

*ritardando*

*Accl: Ion Affetto*

his for ever

On your green Bed of Mops! there his Boy

Child o later lies from these Child's arms a party he deprecates Lamb



*mf* *Dolce.* *ion dolce*

her leads the tempest forth O! deeper sleep than near this

*tempo largo*

*ad lib*

*breathing heart* *ad lib* *affetto ad lib*

a-las my babes! if thou wouldst be peaceful

*mf* *tempo largo* *adagio*

thy cradle must must not be

Handwritten musical score for a song, featuring vocal and piano parts. The score is written on ten staves, with the first two staves for the vocal melody and the remaining eight staves for the piano accompaniment.

**Lyrics:**

My Mother's Breast  
 get thou wilt wake a -- gain my Boy a --  
 gain thou'll rise to life and my my Father

**Performance Instructions:**

- Andantino* (written below the first piano staff)
- espressivo e ma* (written above the final vocal staff)

The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (3/8 and 4/8), and dynamic markings.

*Andante* *tr*

~~In -- the heaven my laughing eyes will meet the~~

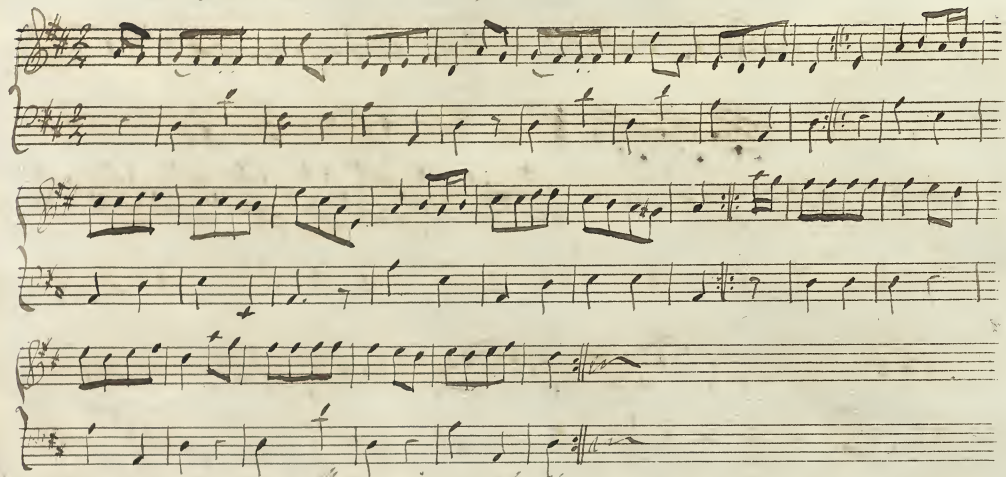
*Andante*

light in -- conscious that in eternal night

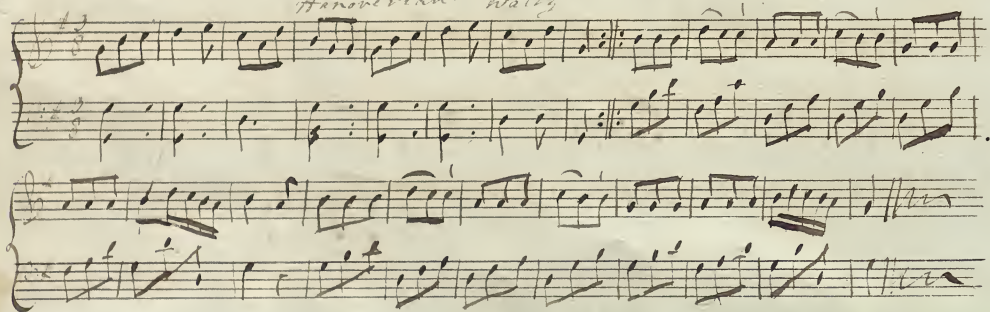
*ritardando*

will his be ever

*Prince Edward Lancy*



*Honourian. Waltz*





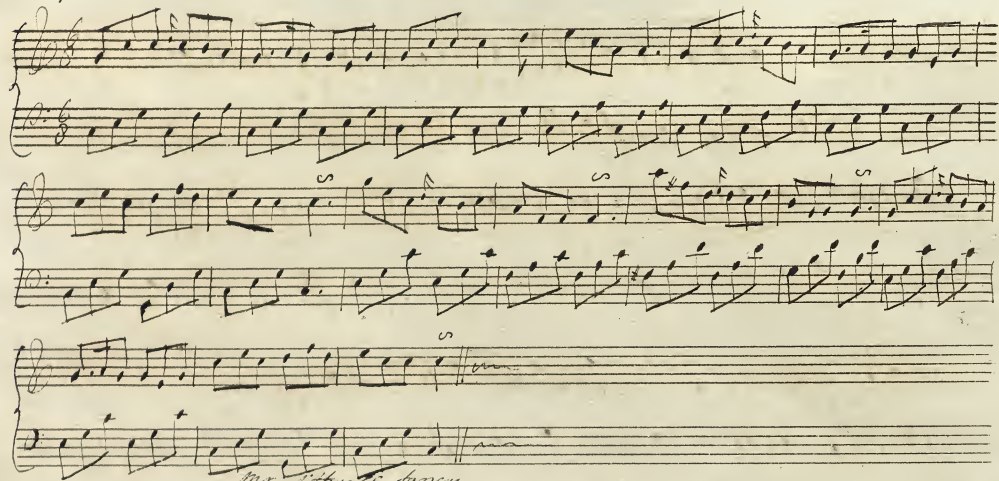
Alley Crocker

Handwritten musical score for "Alley Crocker". The score is written on four systems of two staves each. The first system has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system also continues the melody and accompaniment. The fourth system concludes the piece with a double bar line and a fermata over the final note in the treble staff.

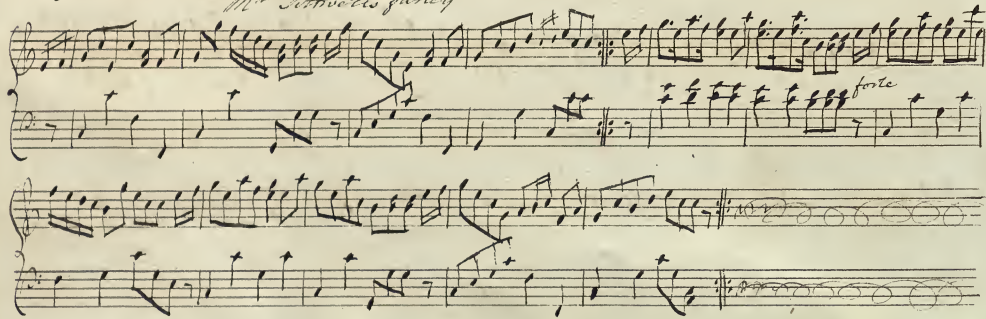
The Irish Lilt

Handwritten musical score for "The Irish Lilt". The score is written on three systems of two staves each. The first system has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and a fermata over the final note in the treble staff.

Go to the Devil and shake yourself



*Mr. Atwood's fancy*



The celebrated German Minnel By the late Mr Ricket

13

Handwritten musical score for "The celebrated German Minnel" by the late Mr Ricket. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills marked with "tr" above the notes. The piece concludes with a double bar line and a repeat sign. The handwriting is in ink on aged paper.

## Rondo Danse Le Poise

Allegro

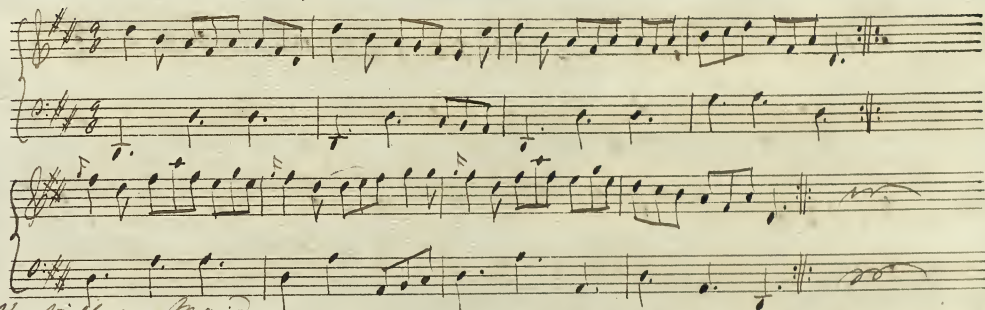
*p*

*for*

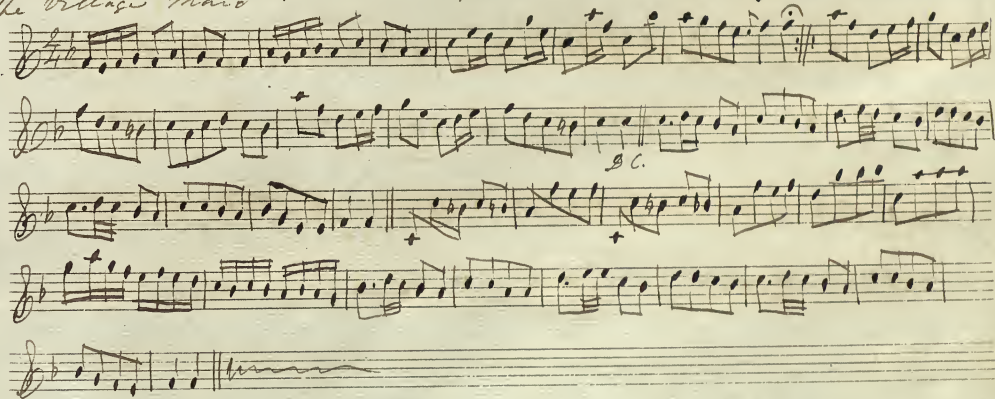
*roll in the lead*



Countess of Garmouth's Lany



The Village Maid

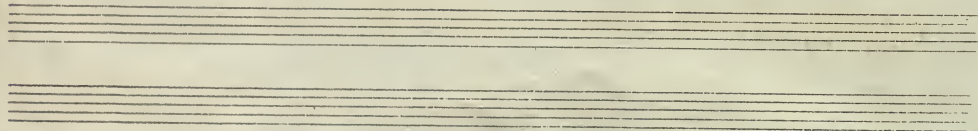


Sure well! Sure well! my beating Heart! re-bentle's fate that

bids us part sure he'er could cruel Planet's sh'd worse

evils on the guilty Head sure well! sure well my

beating Heart! re-bentle's fate that bids us part.



## Chanson Leopoldine

allegro moderato

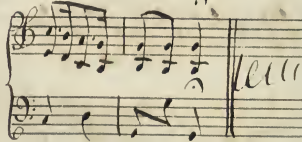
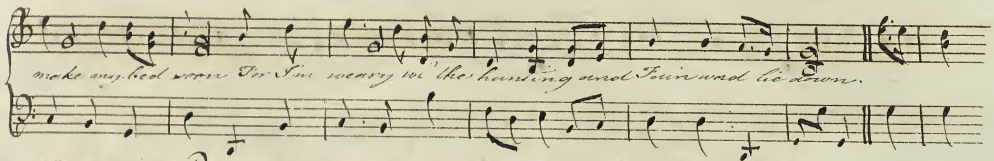
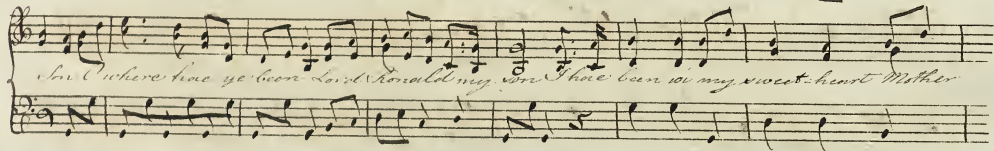
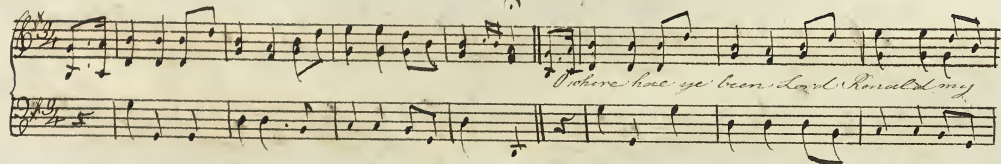
Handwritten musical score for "Chanson Leopoldine". The score is written on two staves, Treble and Bass clef. The tempo is marked "allegro moderato". The key signature is one sharp (F#). The melody is written in the Treble clef, and the bass line is in the Bass clef. The piece ends with a double bar line and repeat dots.

*pia*

## The Irish Washerwoman

Handwritten musical score for "The Irish Washerwoman". The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The melody is written in the Treble clef, and the bass line is in the Bass clef. The piece ends with a double bar line and repeat dots.

## Lord Ronald —



What gat ye hae ye sweet-heart  
Lord Ronald my son.

I that gat ye hae ye sweet-heart

Lord Ronald my son.

I have gat steadily pained Mother,  
make my bed soon.

For life is a burden that soon  
wad lie down.



Venetian Ballad

Sul margine d'un hic In punto al lido ai fior L'aria dormir veg-

-- gio che per la Sea d'amor Se tanto a me piace così la dura bel-

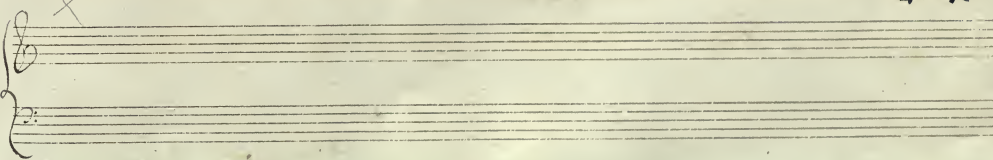
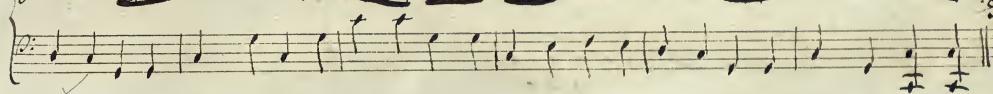
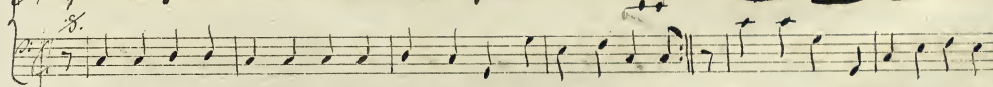
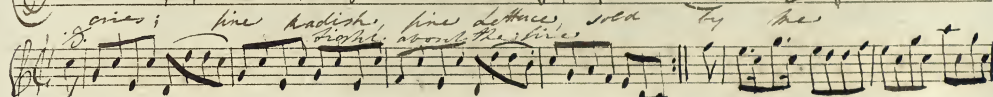
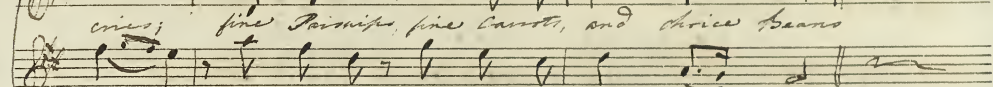
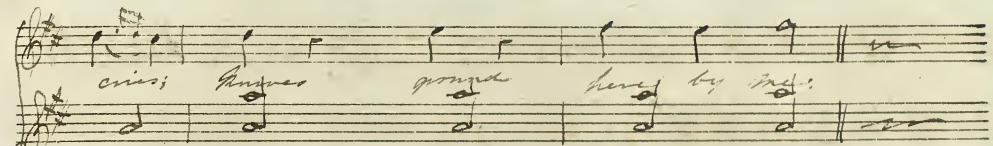
-ta, E perduta pace quando si meglio me

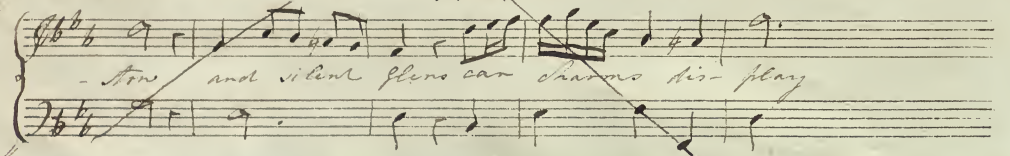
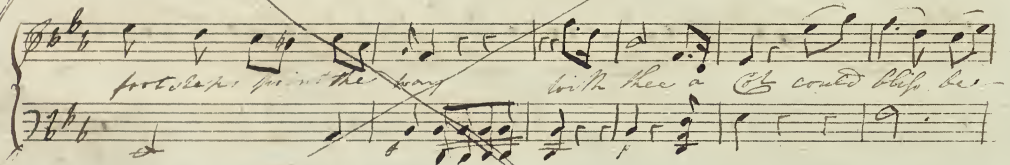
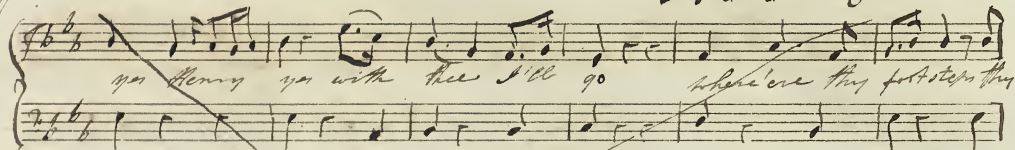
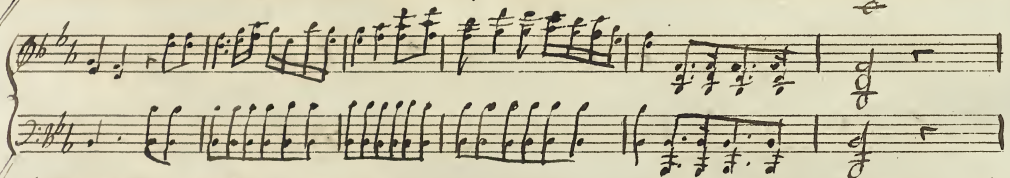
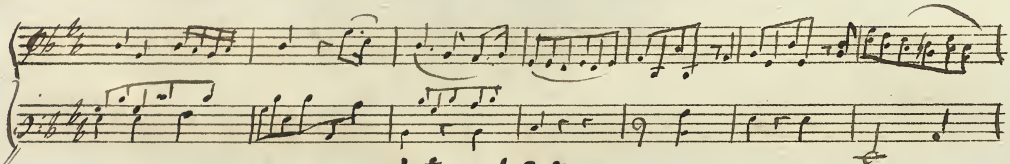
Il Rondacarni.

Handwritten musical notation for the *Rondacarni* section, consisting of three staves of music.

## Moderato

Come buy my Cherry, heart-true Lovers, fresh from the garden  
 Fine Apples, and choice Pears, eat, Boys for  
 fruit in a--bundance, sold by me, fruit in a--bundance,  
 whey, fine sweet whey, come  
 blushed by me; all on a Summers Day, so gay you hear the Dublin  
 get your cones; all on a Summers Day, so gay you hear the Dublin  
 here you see; all on a Summers Day, so gay you hear the Dublin  
 taste my whey; all on a Summers Day, so gay you hear the Dublin







8

8 go heavy yes with thee I'll go where'er thy footsteps thy

8

footsteps point the way with thee a Col could bly be -

- ton and silent Glens can charms his - play

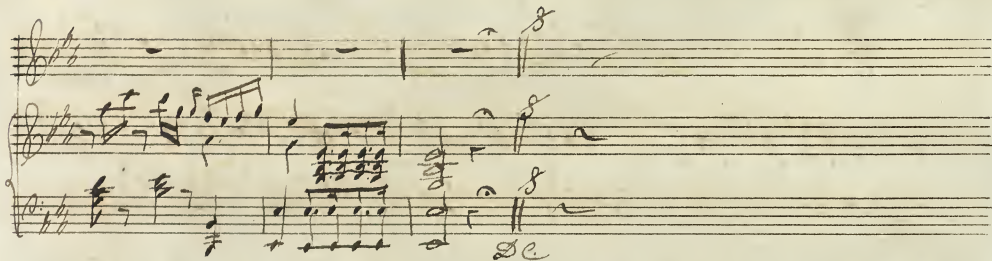
can charms dis-play

these in supple down I please supple is

more than lilt to me each country scene I'll

Handwritten musical score on page 25, featuring vocal and piano parts. The score is written in G major (one sharp) and 2/4 time. The lyrics are: "quit with ease how -- think of any joy but  
these how think of a -- ing  
joy how think of any joy but these."

The score consists of six systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are written below the vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords or moving lines in the right hand. The final system ends with a double bar line and a repeat sign.



Yes bring me with the I'll go  
 How high you are pleased had  
 Whether with sultry heat I glow  
 Or shiver in the northern blast  
 Supported by thy friendly arms  
 Fatigue & toil were light to me  
 Thy love no danger can alarm  
 Blast through thy world to follow thee.

Ah should the ill which thou I dread  
 Should bring or grief thy peace molest  
 My arm should not thy drooping head  
 Thy voice should soothe thy cares to rest  
 No more distraught by fondest love  
 Could like thy Nancy watchful be  
 Whilst every tender care should prove  
 How much my joys depend on thee.



*St. Pierre*

*Allegro*

Handwritten musical score for 'St. Pierre'. The score is written on six staves, organized into three systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and a final cadence. The handwriting is in dark ink on aged paper.

*Mr David Annthy Blair*

Handwritten musical score for 'Mr David Annthy Blair'. The score is written on six staves, organized into three systems of two staves each. The first system begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The second system continues the melody and accompaniment. The third system concludes the piece with a double bar line and a final cadence. The handwriting is in dark ink on aged paper.

## A Russian Air

I love Matushka such as he love me. Come two three time he sing to me

I love Dns - chinka she love me

2

I love Matushka yet he cross the main

3

Come two three time he sing to me

4

I grant Matushka safe return

*f*

O Lord we trust alone in thee a lone in thee a lone alone in thee we trust in thee O

O Lord we trust alone in thee, alone in thee, in thee a lone alone in thee we trust in thee O

O Lord we trust alone in thee in thee lone alone in thee we trust in thee O

O Lord we trust alone in thee alone in thee we trust in thee O

*fmo*  $\frac{4}{2}$   $\frac{5}{5}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{6}{6}$   $\frac{7}{6}$   $\frac{6}{6}$

*ritornel*

Lord, in thee Lord O Lord we trust a lone in thee

Lord, in thee O Lord O Lord we trust a lone in thee

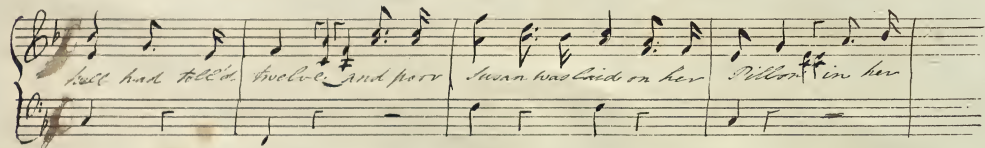
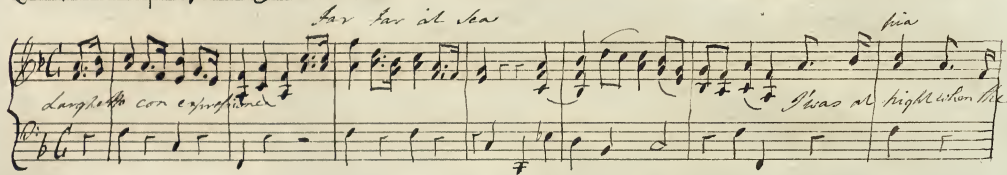
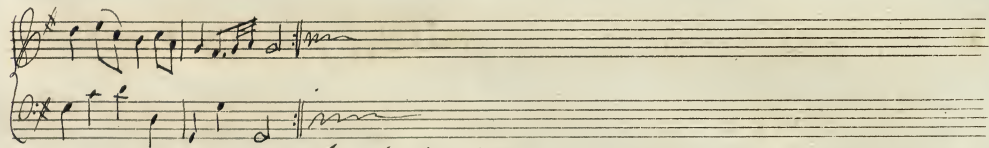
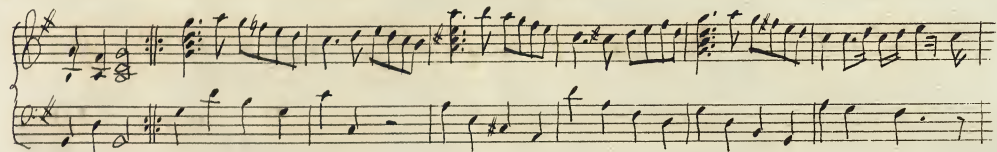
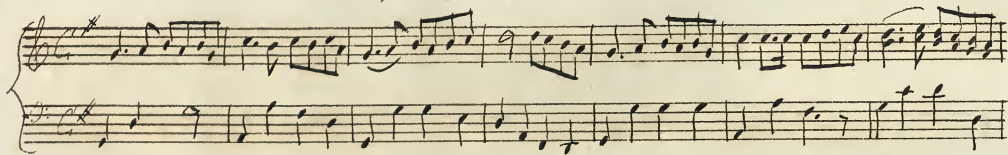
Lord, in thee O Lord O Lord we trust a lone in thee

Lord, in thee O Lord O Lord we trust a lone in thee

$\frac{6}{6}$   $\frac{6}{6}$   $\frac{6}{6}$   $\frac{6}{6}$   $\frac{4}{4}$   $\frac{5}{5}$   $\frac{2}{2}$   $\frac{6}{6}$   $\frac{4}{4}$   $\frac{3}{3}$   $\frac{5}{5}$



*Air in Harlequin Rondolet*





Far whisper'd some flitting love your love is now lost on a billon

Far whisper'd some flitting love your love is now lost on a

No Lido  
Billon Far Far at Sea

All was dark as she woke out of breath  
 Not an object her fears could discover  
 All was still as the silence of death  
 Save fancy which painted her lover

3

Far Far at Sea

As she whisper'd a prayer closed her eyes  
 But the Phantoms still haunted her visions  
 Whilst in terror she echoed his cries  
 As struggling he sunk in a billon

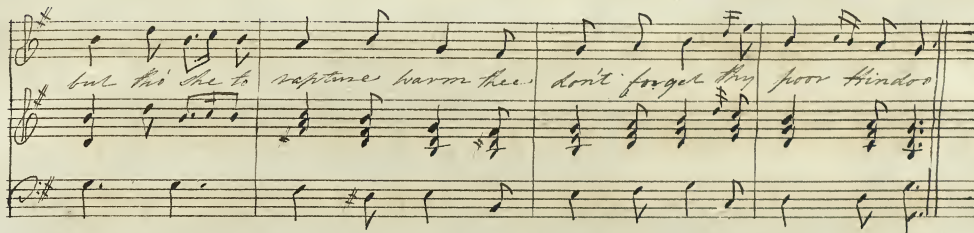
Far Far at Sea

## An Hindostan girl's song

*It's thy will and I must leave thee O then best beloved farewell*

*I forbear lest I should grieve thee half my heart felt pangs to tell*

*Soon a British fair will charm thee, thou alack! smiles must woo*



2  
 Well I know this happy beauty  
 Soon thy envied beside will shine  
 But will she by anxious duty  
 Prove a passion warm as mine  
 If to rule be her ambition  
 And to her own desires pursue  
 Should I recall thy fond submission  
 And regret thy poor Hindoo

3  
 Born perhaps to rank and splendour  
 Will she deign to wait on thee  
 And these kind attentions render  
 Thou so oft hast prized in me  
 Yet why doubt her care to please thee  
 Thou must every heart subvert  
 I am sure each nymph that see thee  
 Loves thee, like thy poor Hindoo

4  
 No, ah! no, no! from thee parted  
 These nymphs would peace obtain  
 But thy letter has been heeded  
 Here o' here will smile again  
 Oh! how glad from thee they tear me  
 Faster still shall death pursue  
 But tis well, death will endow me  
 And thou'll mourn thy poor Hindoo

*to*  
Over the Mountains and over the Moor

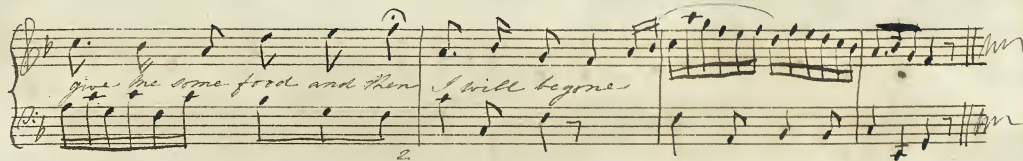
hungry and bare foot & wander forlorn my father is dead and my Mother is

poor and he grieves for the Soup that will never return.

poor, kind gentlemen friends of humanity cold blows the wind and the

Night's coming on - give me some food for my Mother for charity





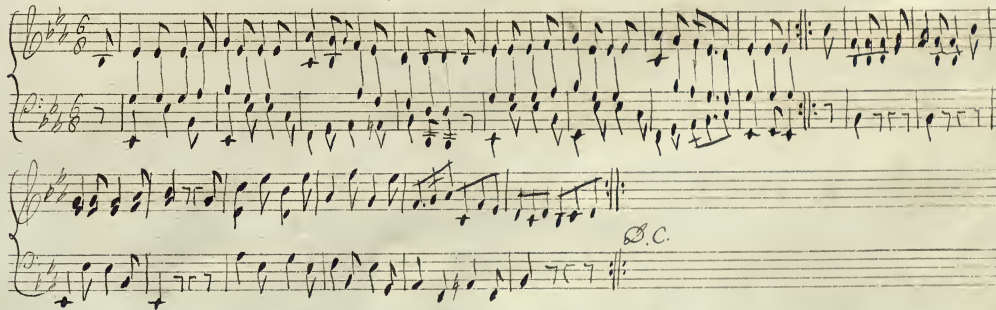
2.  
Call me bid large back beggar and bold enough  
I'm would I learn folks to knit and to sew  
I have two little brothers at home when they're old enough  
they will work hard for the gifts you bestow

Pity kind gentlemen

O think while you revel so careless and free,  
Secure from the wind and well clothed and fed  
Should fortune so change it how hard it would be  
To beg at a door for a morsel of bread

Pity kind gentlemen

### The 40 Deputies

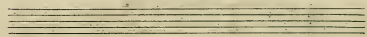


# Alonso and fair Imogene

*Andante*

Warrior so bold and a virgin so bright conversed as they sat on the  
 green they gazed on each other with tender delight O Alonso the brave hasten the  
 home of the Knight the Maids has the fair Imogene

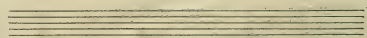
And oh! said the youth since tomorrow I go  
 a fight in a far distant land  
 your tears ere they at once soon ceasing to flow  
 Some other will court you and you will bestow  
 On a wealthier sinner your hand.



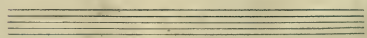
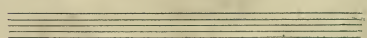
"Ach wie fromm"

from

"Martha"

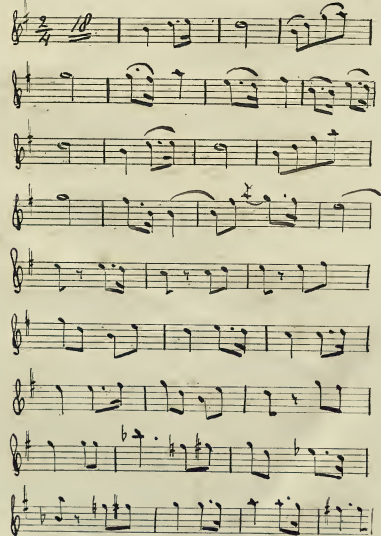


Clar. in Bb.

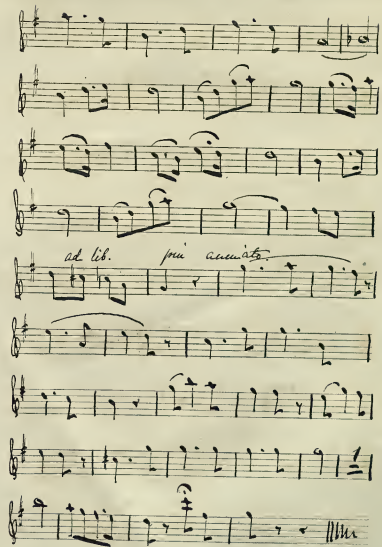


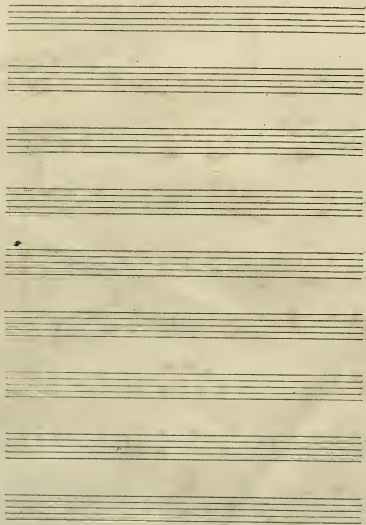
Clar. in Bb.

"Marska".









*Alligretto*

Oh hush those suspicious fears *Imagine* said offensive to love is to

me, for if you be living or if you be dead I swear by the virgin that

None in your stead shall husband of *Imagine* be

## The Willon

*Willow*  
 A poor soul sat sighing beneath a tall tree O willow willow O

The musical score is written in a single system. The vocal line is on a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the staff. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a simple harmonic accompaniment with chords and single notes.

willow with his hand on his bosom his head on his knee O

This system continues the musical score. The vocal line and piano accompaniment are consistent with the first system. The lyrics are written below the vocal staff.

willow, willow O willow, sing O the green willow sing O the green

This system concludes the musical score. The vocal line and piano accompaniment are consistent with the previous systems. The lyrics are written below the vocal staff.



willow, the willow shall be a garland for me sing O the green

willow

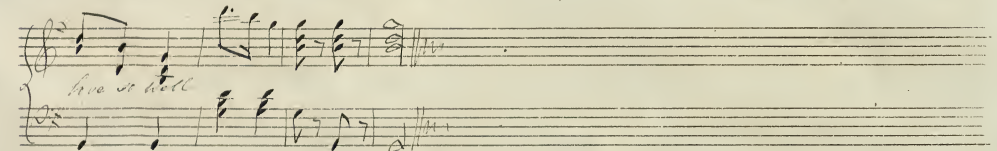
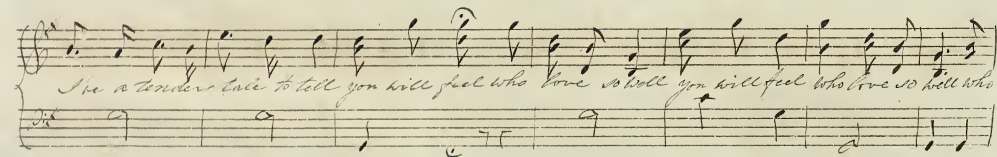
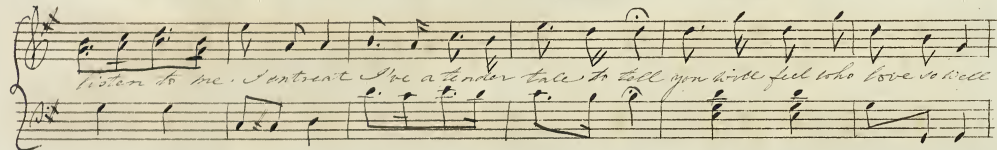
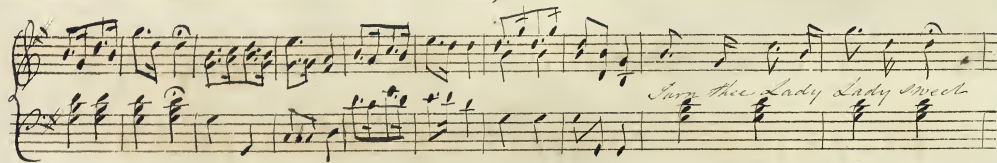
2

He sighed in his singing and after each refrain  
 O willow willow O willow  
 I am dead to all pleasures my true love is gone  
 O willow willow O willow sing O the green willow

3

Let no body blame me for sorrow I thus prove  
 O willow, willow, O willow  
 She has torn to be fair I to die for her love  
 O! willow, willow, O willow  
 sing O the green willow

*Turn thee Lady*



*In a Dungeon And from Day  
Human, below her life away  
With her bright cold she lies  
Careless weeps and careless sighs*

*Now among the mould'ring dead  
Time tried - Stone makes her bed  
This is cradle her from the grave  
Haste dear Minnie oh haste to save!*

Ballad

41

Never from thee will I part no never from thee will I stray

What tho' the triumphs all strive to allure me I regardleß pass them

by Da Capo What tho' they say that men are Deceivers  
Do not believe them 'tis all a lie  
No never from thee &c &c -

*major* *father gray*

*Viol.*

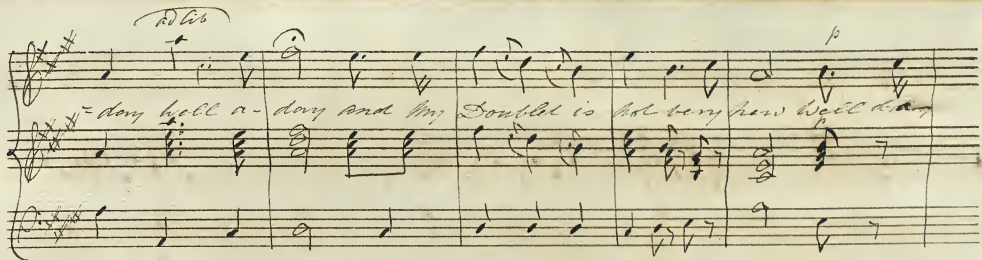
*Why dost thou river and lake father gray father gray and*

*Why dost thy rose look so blue father gray father gray 'tis the weather that*

*'Tis old 'tis I'm grown very old and my doublet is not very new well --*

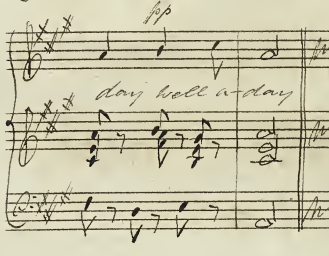


*Ad lib*



*pp*

day hell a-day and my Doublet is not very how well day



*pp*

day hell a-day

Then lies my worn Doublet with ole Jaffer Gray  
And turn in thy old heart better a glass  
May but credit I be none and my money all gone  
Then say how many that come to pass Jaffer Gray

3

He is going to the home on the brown Jaffer Gray  
And missed at the jolly Priests Door  
The Parish often preaches against hardy vices  
But never gives a notice to the poor Jaffer Gray

4

My Ray is but how I am Jaffer Gray  
What then whiter it casts than will live  
The poor man alone when he hears the poor man  
Of his Marret a Marret will give Jaffer Gray

## My Treasured Hope

My treasured hope my fondest dream still dearest rests still rests with  
 thee a blank without thee all would seem and life w<sup>d</sup> lifeless  
 lifeless be the place thy presence glad to seek is where I'm ever

The image shows a handwritten musical score on three systems. Each system consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written in cursive between the staves. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line. There are some corrections and additions in the lyrics, such as 'w<sup>d</sup>' for 'with' and 'ever' at the end.

ever ever blest and where I hear thee kindly speak

and speak to me to me I'm blest

But should hard fate ordain it so  
 Still Dearest Dearest I'm resigned  
 And if from me thou art bent to go  
 Or altered altered or unkind  
 Unfelt by thee my silent care  
 Shall never never seek relief  
 And still I'll wish thou might not leave  
 My sad my sad and silent grief—



## In several times

*Allegretto*

first beneath the

billon shade Heigh ho ho-hi-no, Martin his adores paid Heigh ho

ho-hi-no first beneath the billon shade Heigh ho ho-hi-no Martin his adores paid



Heigh ho ho-hi-no And he whispered song sincerely If you ever could love me dearly

6vo

All the answer that I made was Heigh ho ho-hi-no Heigh ho ho-hi-no

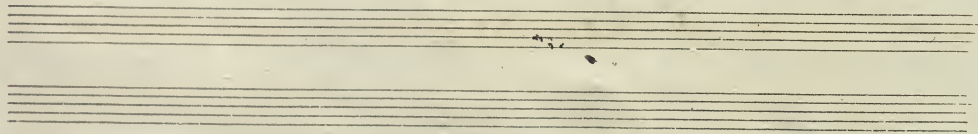
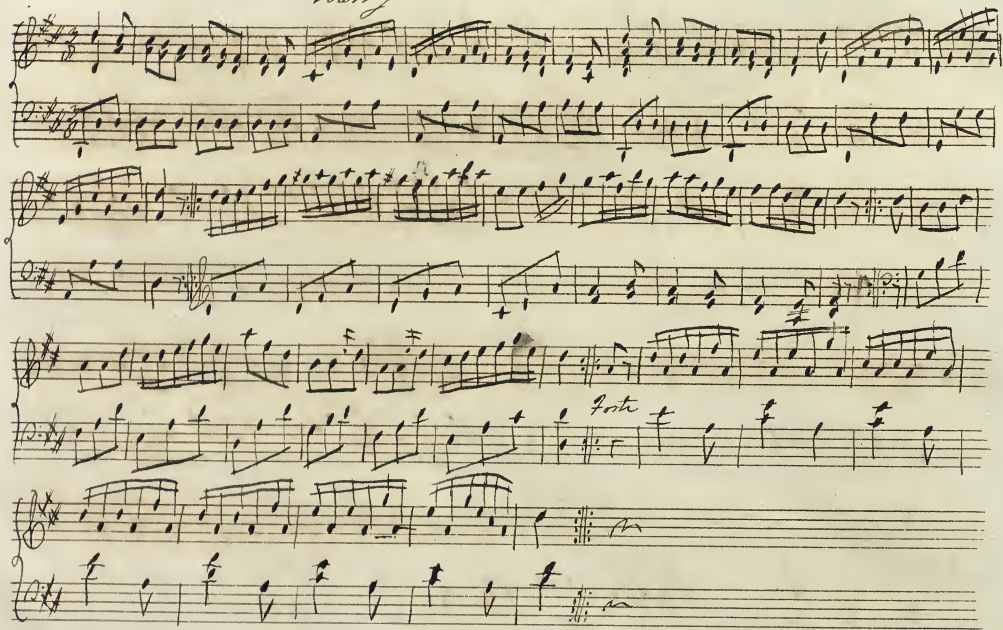
6vo

Heigh ho ho-hi-no

6vo

Martin told me when I sighed Heigh ho ho-hi-no  
 You must always be implied by Heigh ho ho-hi-no  
 Then says he your thoughts discover  
 Will you take me for yours a ever  
 Looking down I blushingly cried Heigh ho ho-hi-no

## Waltz



*Wasser*

*f*

*cresc.*

*for*







Allemande  
Sempre piano

A handwritten musical score for a piece titled "Allemande" with the instruction "Sempre piano". The score is written on five systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with chords. The second system continues the melody in the treble staff, with a "for" marking above the bass staff. The third system features a "pia" marking above the treble staff. The fourth system shows a continuation of the melodic line in the treble staff. The fifth system concludes the piece with a final chord in the bass staff.

## Allmande

Handwritten musical score for a piece titled "Allmande". The score is written on six systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble staff and a bass staff. The first system includes a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one sharp. The second system includes a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one sharp. The third system includes a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one sharp. The fourth system includes a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one sharp. The fifth system includes a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one sharp. The sixth system includes a treble staff with a key signature change to one sharp and a bass staff with a key signature change to one sharp. The piece concludes with a final cadence in the treble staff and a final chord in the bass staff.

*ma*

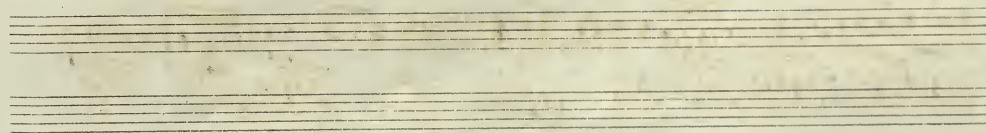
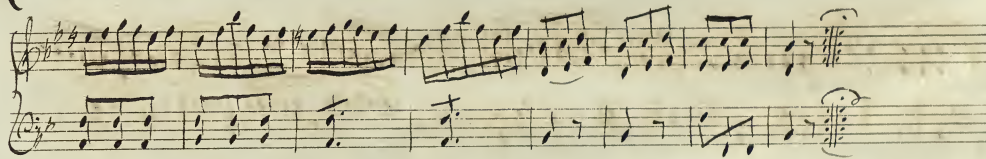
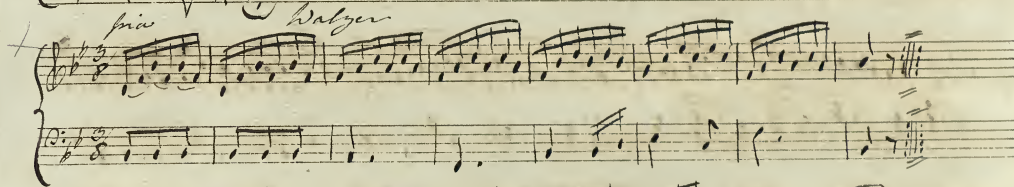
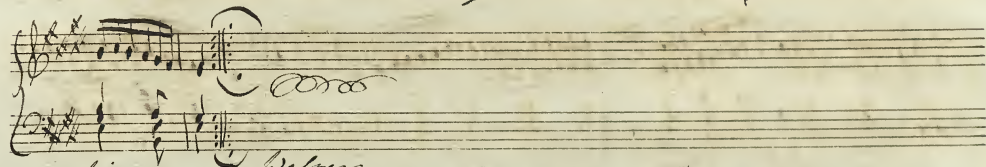
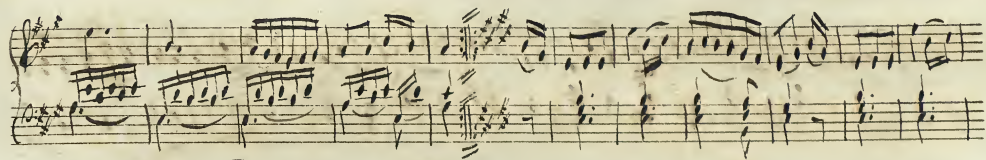
*Orce*

*for*

*Orce*

*Alce*

*for*





## Allemande

Handwritten musical score for Allemande, page 52. The score is written on five systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'piano', 'pizz.', and 'for.'.

System 1: Treble staff begins with a treble clef and a key signature of one sharp. The bass staff begins with a bass clef and a key signature of one sharp. The first staff has a 'piano' marking. The second staff has a 'for.' marking.

System 2: The first staff has a 'pizz.' marking. The second staff has a 'pizz.' marking.

System 3: The first staff has a 'pizz.' marking. The second staff has a 'pizz.' marking.

System 4: The first staff has a 'pizz.' marking. The second staff has a 'pizz.' marking.

System 5: The first staff has a 'pizz.' marking. The second staff has a 'pizz.' marking.



Handwritten musical score for a piece titled "Ladies Singalong Piece". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with various note values including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

*Ladies Singalong Piece*

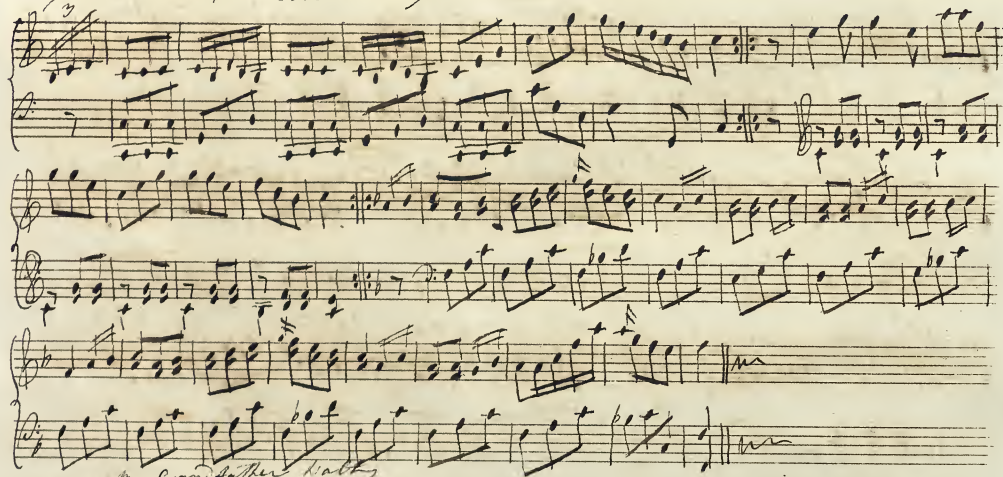
Handwritten musical score for a piece titled "Mrs W Carruthers's Fancy". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by many beamed sixteenth notes, creating a fast, rhythmic pattern. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

*Mrs W Carruthers's Fancy*

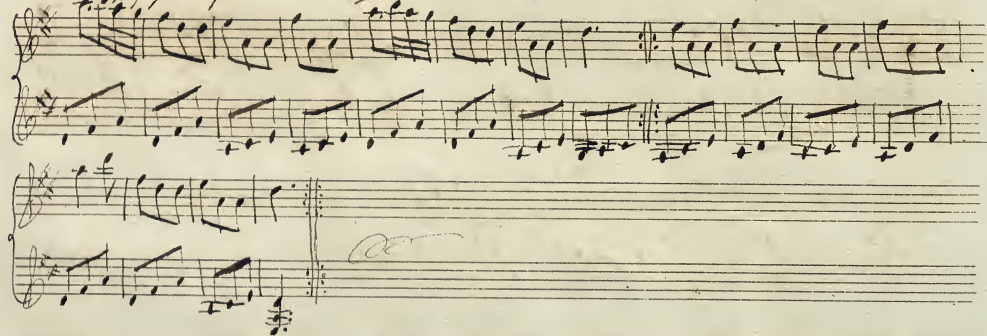
Handwritten musical score for a piece titled "Mrs W Carruthers's Fancy". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues with beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

Handwritten musical score for a piece titled "Mrs W Carruthers's Fancy". It consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues with beamed sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes.

Lord Nelson's Hally



My Grandfather Hally



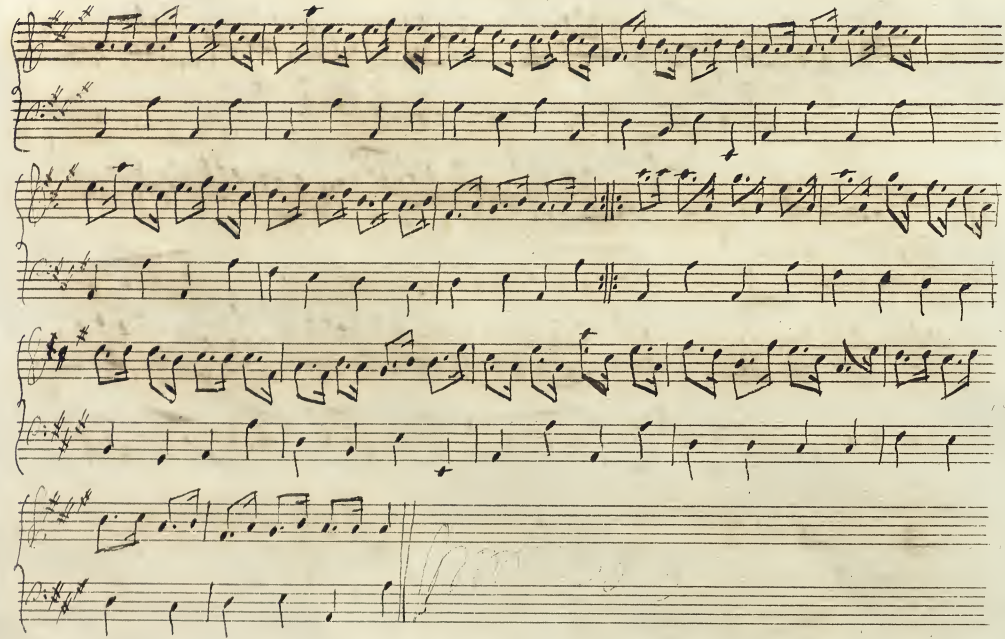
*Lady Shaftesbury's delight*

Handwritten musical score for "Lady Shaftesbury's delight". The score is written on ten staves, with the first six staves containing the main melody and the last four staves being empty. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. There are several annotations in the score:

- 8* (above the first staff)
- 8* (above the second staff)
- 1 time* (above the third staff)
- 2 time* (above the third staff)
- 8* (above the fourth staff)
- 8* (above the fifth staff)
- 8* (above the sixth staff)
- 8* (above the seventh staff)
- 8* (above the eighth staff)
- 8* (above the ninth staff)
- 8* (above the tenth staff)

The score is written in a cursive style, with the title "Lady Shaftesbury's delight" written in a decorative script at the top. The notation is clear and legible, with many notes and rests. The score is a single system, with the first six staves containing the main melody and the last four staves being empty.



*Dance in Speed the Woughs*

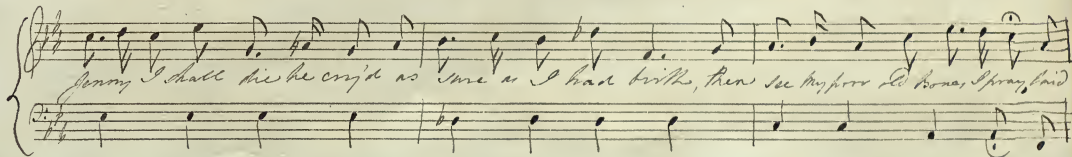
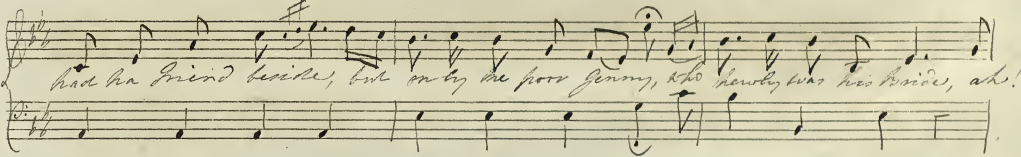
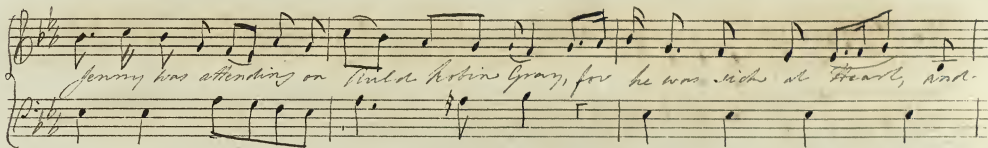
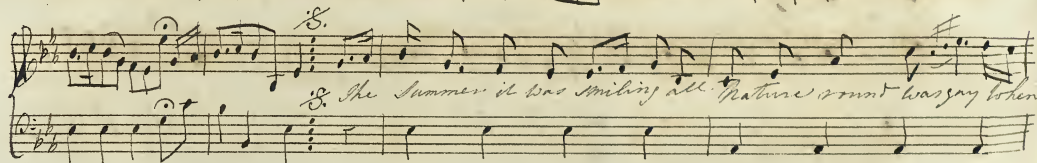
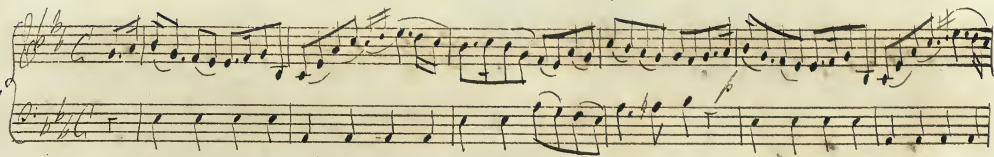


# The death of poor Robin Gray

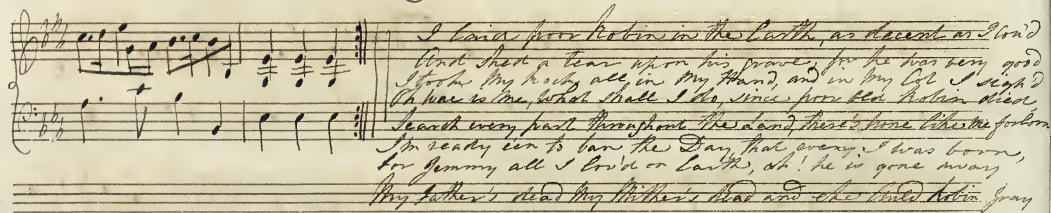
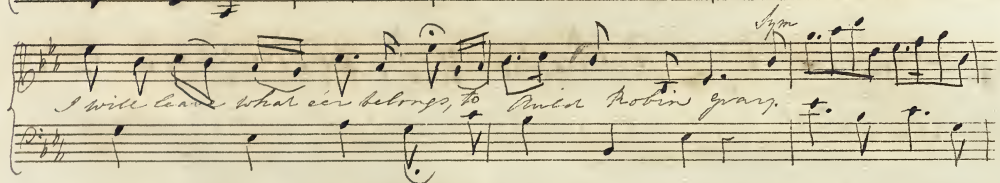
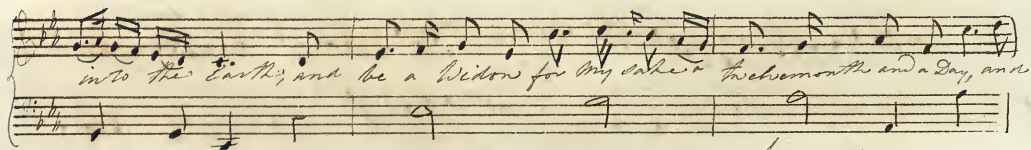
Hook

57

*Largo*



*both*



3

I rose up with the Morning Sun, and spun till setting Day  
 And one whole year of widowhood I spend for Robin Gray,  
 I did the duty of a wife, both kind and constant too,  
 Let every one example take and Gemmy's plan pursue  
 Thought that Gemmy he was dead, or he to the war sent  
 And all my fond and youthfull love, entirely was lost  
 I try'd to sing I try'd to dance, and pass the time away  
 for I had never a friend since since died that Robin Gray.

At length the merry bells ring round, I could not guess the cause but

Rodney was the man they said, who gained so much applause I doubted if the tale was true

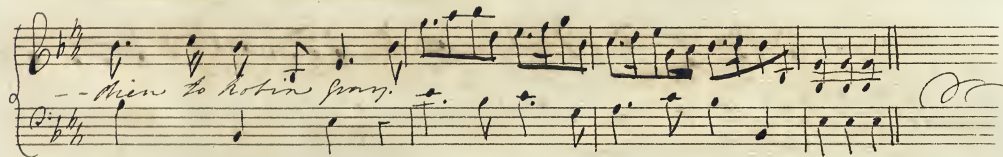
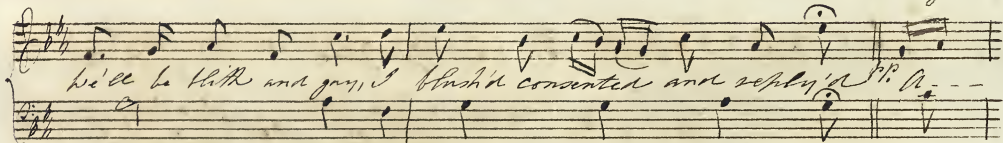
Johnny came to me, and showed a horse of golden ore, and said it is for thee, Paul

Robinson I find is dead and still your heart is true, then take the Johnny's gun arms and

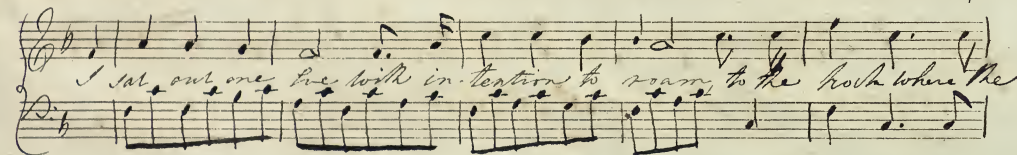
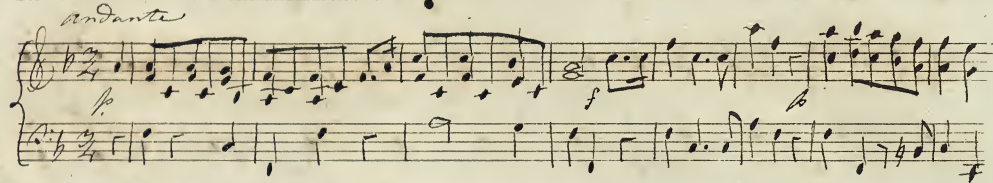
I will be to the help John shall join us at the risk and

both

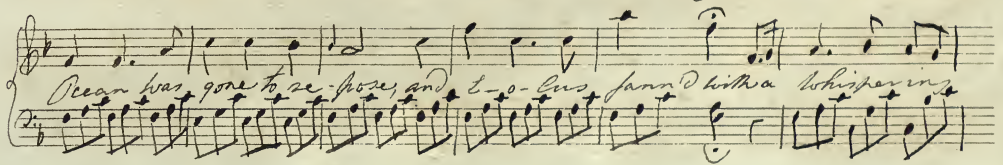
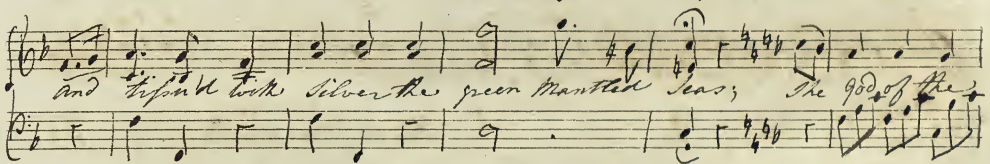
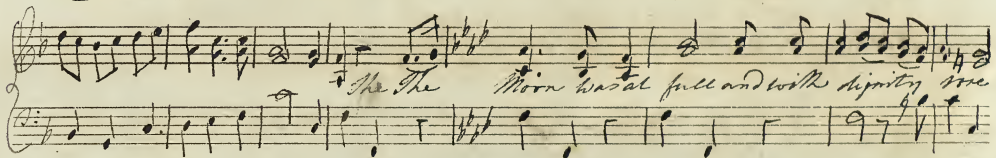
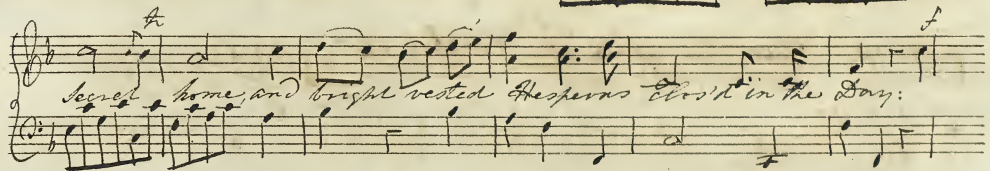
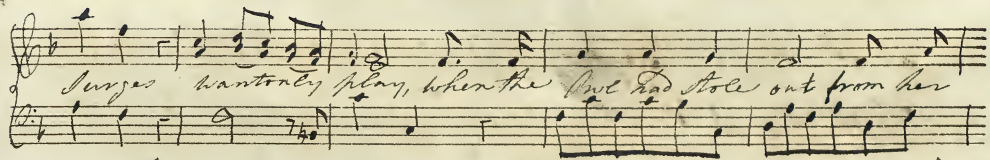


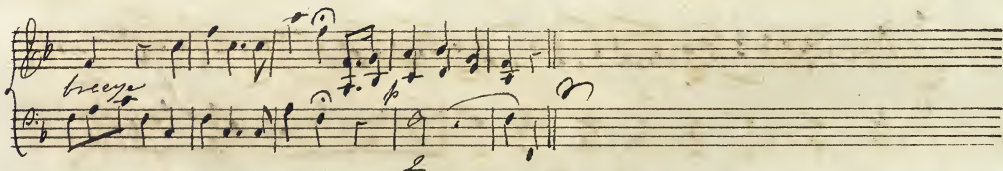


## The Maid of the Rock









On reaching the Cave where old Legends report,  
 And many a horrible tale has been sung;  
 Where blood hunting Robbers had oft held their Court,  
 On each side was some vestige of Chivalry hung  
 My eyes were alarm'd at the sight of a Maid,  
 Who near to the cavern sat silent in grief;  
 Her head on her hand all in sorrow was laid,  
 A hard rocky Pillow was all her relief.

She started with fear and she fain would have fled  
 I begged her to stay and her sorrows relate;  
 Then told her from me she had nothing to dread  
 That I was brought there by the Order of Fate  
 You came by the order of one she reply'd  
 Who has done all she can to distract my poor Mind  
 O'erwhelm'd in the deep. My dear William my pride  
 Then sank and she gave her last breath to the wind.

Laura et Lenga

63

A handwritten musical score for a piece titled "Laura et Lenga". The score is written on ten staves, organized into five systems of two staves each. The notation is in a 19th-century style, featuring various note values, rests, and dynamic markings. The first system (staves 1-2) is in 3/4 time, with a key signature of one flat. The second system (staves 3-4) continues in 3/4 time. The third system (staves 5-6) changes to 6/8 time. The fourth system (staves 7-8) continues in 6/8 time. The fifth system (staves 9-10) concludes the piece. The title "Laura et Lenga" is written at the top. The number "63" is in the top right corner. The phrase "New Ship" is written above the third system. There are several "tr" markings (trills) above notes in the third, fourth, and fifth systems. The score ends with a double bar line and a wavy line indicating a repeat or continuation.

New Ship

tr

tr

tr

tr

tr



*Off she goes*

Handwritten musical score for two pieces. The first piece, "Off she goes", is written in 6/8 time and consists of two staves. The second piece, "La Dalgarnachy", is written in 12/8 time and consists of four staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in ink on aged paper.

*La Dalgarnachy*

*Wolds of Inver*



The favorite Thoroughbred in Laurette

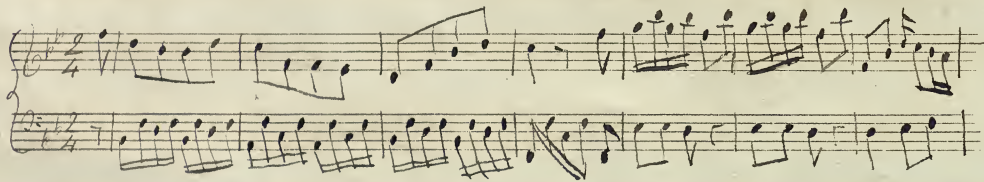
Allegro  
con  
Spirito

Handwritten musical score for "The Bird Song" by George F. Root, Op. 121, No. 1. The score is written on ten staves, with the first five staves containing the main melody and the last five staves containing a "Da Capo" instruction and a repeat sign. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

166  
With 4 Strummers of Blackney Wall.



Song



When first I slipped my leaden strings to please her little Doll my  
 Mother bought me at the fair a pretty waxen Doll such a black has such  
 Cherry cheeks the smiling Dear softest horn could I kiss it  
 oft enough and lay it to my breast.

No sooner could I settle as forward Prizes do  
 Then how I sigh'd and long'd to hear my Doll's prattle too,  
 Sparkle her hair in Ringlets neat and dress her very gay  
 But got the satiny Humpen but a syllable would say.



*Moderato**All. Rustic.*

A handwritten musical score on aged paper, featuring two systems of staves. The first system is marked 'Moderato' and the second 'All. Rustic.'. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

The first system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The tempo marking 'Moderato' is written above the first staff. The second system also consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The tempo marking 'All. Rustic.' is written above the first staff of the second system. The score concludes with a double bar line and a 'D.C.' marking.

Handwritten musical score for a piece titled "Moderato" and "All. Rustic.". The score is written on two systems of staves. The first system is marked "Moderato" and the second "All. Rustic.". The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.



Handwritten musical score for piano, consisting of eight systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and ornaments. The piece concludes with a double bar line and the initials "F. B. C."

*Chanson française*

F. B. C.

## Pas de Rapes

Handwritten musical score for "Pas de Rapes". The score is written on ten staves, organized into five systems of two staves each. The top staff is in treble clef, 2/4 time, and begins with a key signature of one flat (B-flat). The second staff is in bass clef, 4/4 time, and is marked "Allegretto". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "p" (piano). The score concludes with a double bar line and repeat signs. The handwriting is in ink on aged paper.

Handwritten musical score for piano, consisting of ten staves. The notation includes treble and bass clefs, key signatures (one sharp and one flat), and various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a fermata on the final staff.

*Money in both Pockets*



## Irish March a la Militaire

Handwritten musical score for "Irish March a la Militaire". The score is written in 2/4 time and consists of multiple staves. The notation includes treble and bass clefs, various note values (eighth, sixteenth, and thirty-second notes), rests, and accidentals (sharps, flats, and naturals). Dynamic markings such as *f* (forte) and *fz* (forzando) are present. The score is divided into sections by repeat signs and includes markings like *Allegro* and *Allegro* at the beginning and end. The handwriting is in ink on aged paper.



A handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, various note values (eighth, sixteenth, and thirty-second notes), rests, and dynamic markings such as *For* and *Da Capo*. The piece is titled "King of Sweden's March" in cursive, written across the middle of the score. The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining at the bottom.

King of Sweden's March

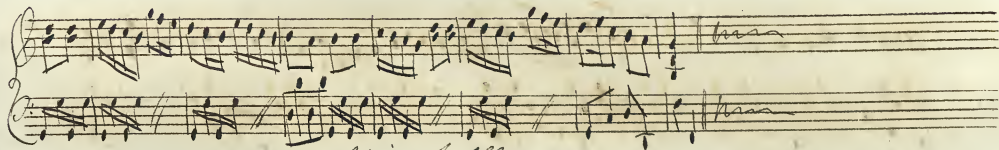
For

Da Capo

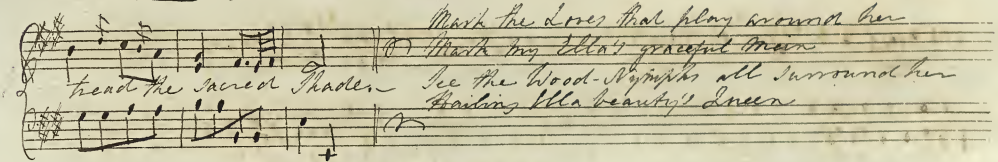
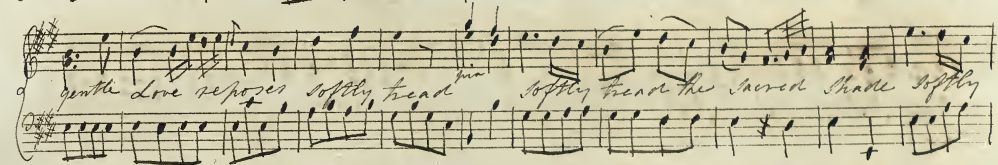
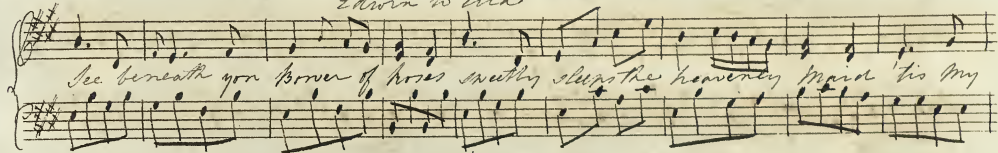
6.

8.

*M<sup>o</sup> Spence vs March*



*Edwin to Ella*



*Mark the Loves that play around her*

*Mark thy Ella's graceful mien*

*head the sacred Shaden See the Wood-Nymphs all surround her*

*Hailing Ella beauty's Queen*

*Glittering capids round descending  
Soft expand their silken wings  
From the Zephyr's breath depending  
Every ballet that around her springs*

*Postive fancy hear thy pronger  
Gently from thy airy throne  
Whisper to the sleeping fair  
Edwin lives for her alone*



Rondo by Miss Hunter

Spring returns the flowers blow will hope return ah ho ah ho

With the dream of youth she flies and like the rose her bottom dies

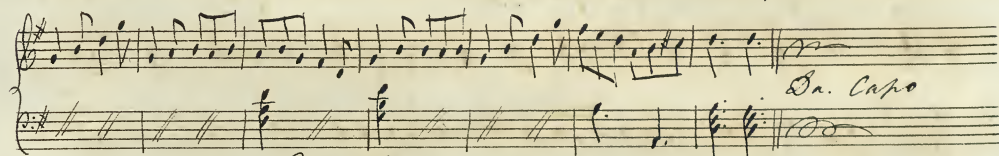
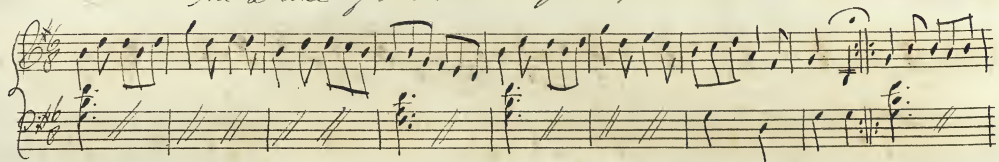
Garney drops beneath the shade and all the gay delights are fled

S.C.

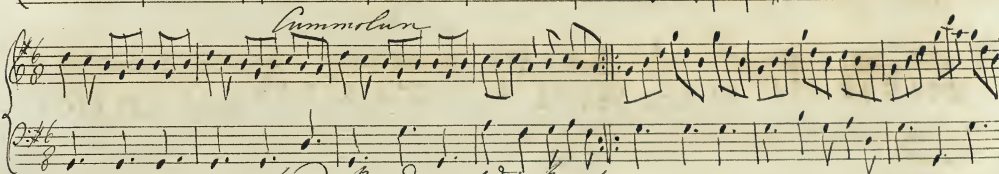


The Duke of Clarence's Jolly

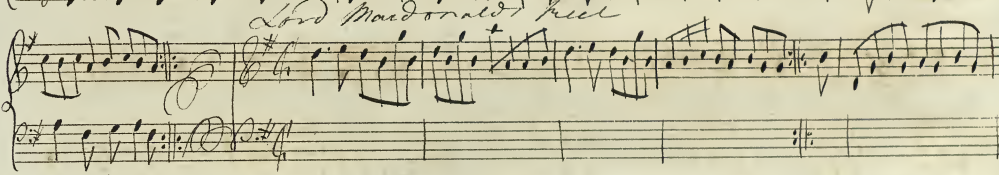
77



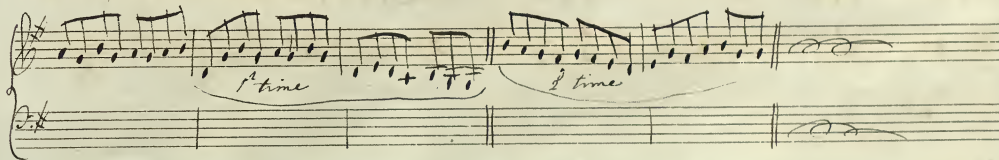
Da. Capo



Amminclun



Lord Macdonald's Reel



1<sup>st</sup> time

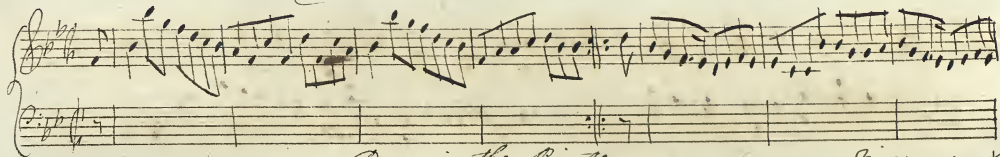
2<sup>d</sup> time

## Song

Guide neighbours the good news to tell to rid ye of your fears the Royal  
 George is just arrived she's now within the Piers the Boatswain he did  
 tell the news I heard him o'er the hull he sangs they are as rich as fowls he  
 says that Collin's best and there's luck enough about the House there's  
 luck enough for ye a silly girl is here at rest when her good Man's at Sea.

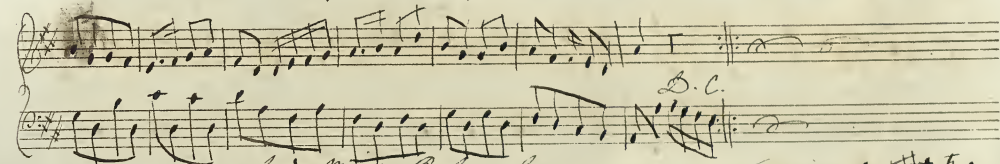
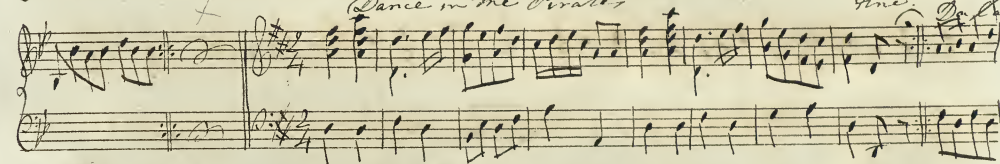
See the last leaf for the  
 end

*Cumberland Keel*



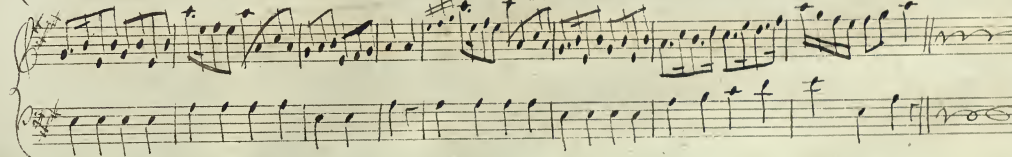
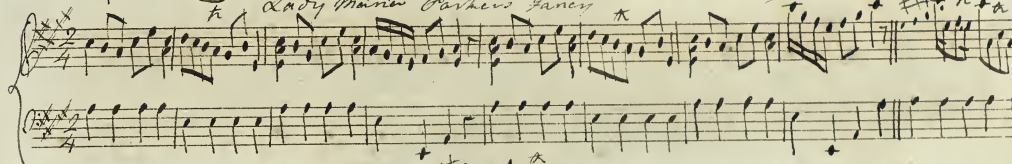
*Dance in the Pirates*

*Fin. 2<sup>da</sup> no*



*D.C.*

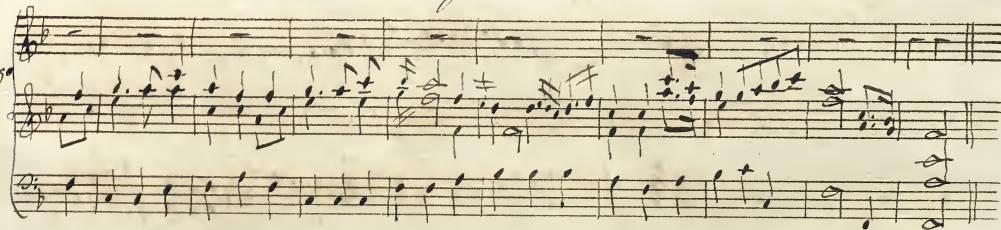
*Lady Maria Parkers Lancers*



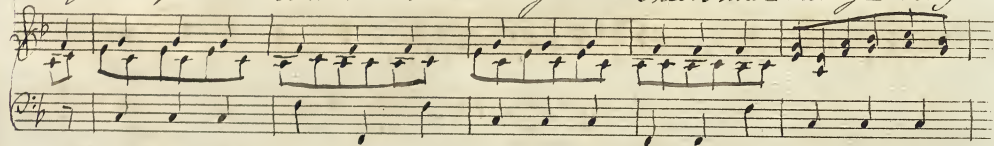


*O can you saw Cushions!*

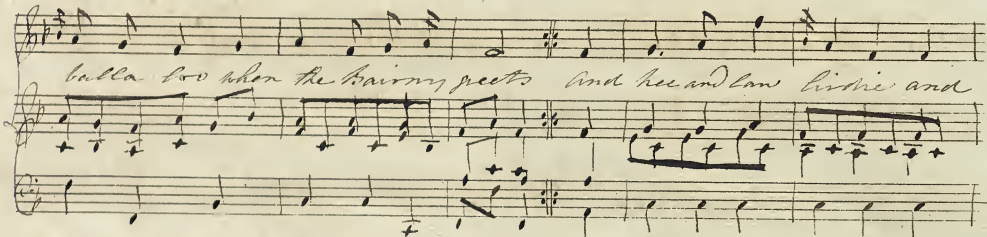
*Large*



*O can you saw cushions and can ye saw sheets and can ye sing*



*tulla too when the bairns greet and see and low lirie and*





hee and law Lambs and hee and law Liddle my bonny wee Lambs?

*Moderato*

Hee O! Wee O! what woud I do wi' you? black's the life that I lead wi' you

*Largo*

Morning O! you little for to gi' you Hee O! Wee O! what woud I do wi' you?

*Largo*

*I prithee give me back my heart, since I cannot have thine; for*

*since with thine thou wilt not part, say why, should it then have mine yet*

*how I think on't let it lie to take it here in vain there is a charm in*

*that sweet eye would lure it back again would lure it back again*

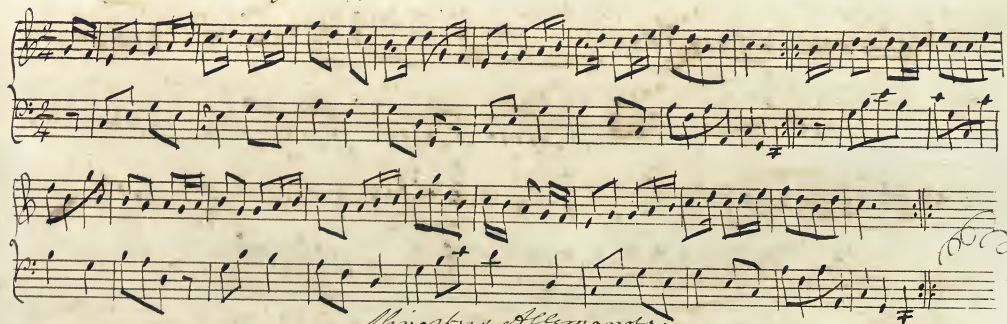
<i>Why should two hearts in one breast lie</i>	<i>And love is such a mistery</i>
<i>yet not agree together</i>	<i>I cannot make it out</i>
<i>A love where is power &amp; sympathy</i>	<i>for when I think I'm best resolved</i>
<i>That two two hearts can love</i>	<i>I find I'm lost in doubt</i>

*Je suis Lindor*

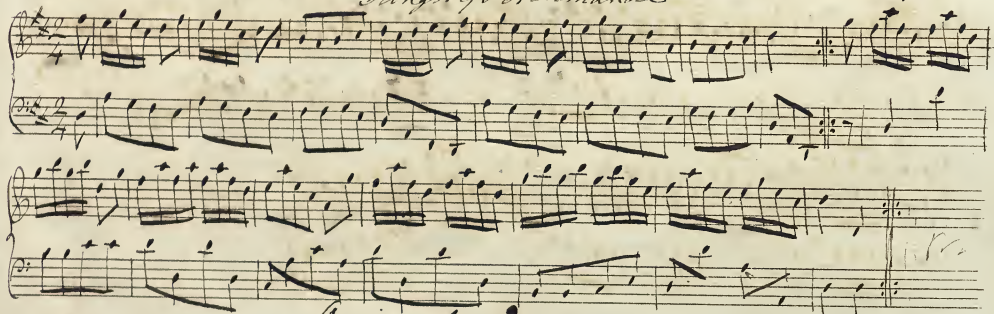
Handwritten musical score for the piece "Je suis Lindor". The score is written on six systems of staves, each consisting of a treble and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots. Below the main score, there are two additional empty systems of staves.



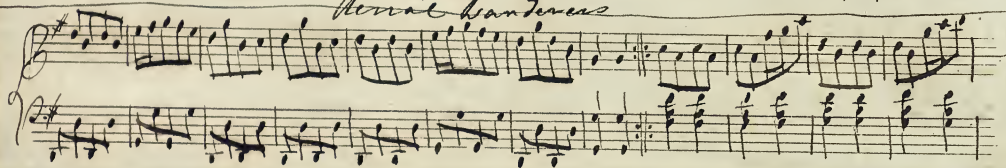
34  
Roger Lapie.



Shingty's Allemande

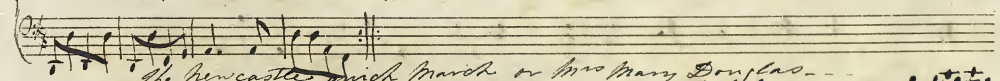
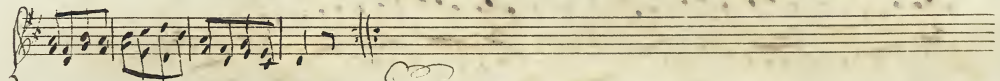
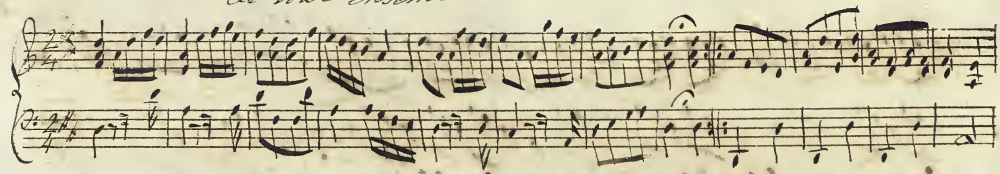


Revival Wanderers

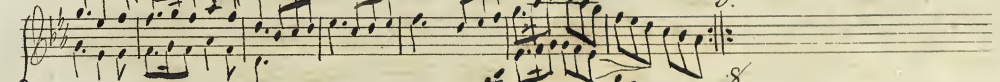
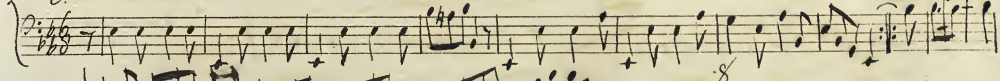




*Le tout ensemble*



*The Newcastle Quick March or Mrs Mary Douglas - -*



Murphy Delany.

The first system of the handwritten musical score for 'Murphy Delany' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The third and fourth staves are in bass clef. The notation is dense, featuring many beamed eighth and sixteenth notes, suggesting a lively tempo. There are some ink smudges and corrections throughout the system.

The second system of the handwritten musical score continues the melody. It also consists of four staves, with the first two in treble clef and the last two in bass clef. The notation remains consistent with the first system, featuring complex rhythmic patterns. The ink is dark, and there are some visible corrections and smudges.

The third system of the handwritten musical score continues the melody. It consists of four staves, with the first two in treble clef and the last two in bass clef. The notation is dense and rhythmic, with many beamed notes. There are some ink smudges and corrections throughout the system.

The fourth system of the handwritten musical score continues the melody. It consists of four staves, with the first two in treble clef and the last two in bass clef. The notation is dense and rhythmic, with many beamed notes. There are some ink smudges and corrections throughout the system.

And are ye sure the News is true  
And is my Collin well  
Is this a time to think on work  
Make haste lay by the Wheel  
Is this a time to think on work  
When Collins at the Door  
Give me my Cloak I'll to the Quay  
And see him safe ashore.  
For there's no luck about the House  
There is no luck awa.  
There's little Pleasure in the House  
When my gude Man's awa. —

3  
Make haste to make a clean fire o'ed  
Put on the smuchle Pot  
Gi' little Kate her Cotton gown  
And dock his Sunday Coat  
And make their shoes as black as sloes  
Their Rose as white as snow  
It's aw to please my ain gude Man  
For he's been long awa. — H:c: H:c:

4  
Here are two Gens into the mill  
Gie's fed this Month and mair  
Make haste and throw their Decks about  
Gat Collin well may fare  
And spread the Table neat and clean  
Far ilka thing like bra  
It's aw to please my ain gude Man  
For he's been long awa. — H:c: H:c:

5  
Wha gi' me down my big Bonnet  
My Bishop's catkin gown  
For I maun tell the Bailie's wif  
That Collins come to town  
My Sunday Shoon they maun go on  
My Horse is blue  
It's aw to please my ain gude Man  
For his faith beel and true — H:c: H:c:

6  
The Lord's his word oae smooth bridge  
His breath like caller air  
His very foot has music in't  
When he comes up the stair  
And wile I see his face again  
And wile I hear him speak  
I'm downright dizzy with the thought  
In truth I'm like to greet  
For there's na luck — H:c: H:c:







